

Dem Gedächtnis

1

meines lieben Sohnes gewidmet

Requiem

mit

Libera

für vierstimmigen gemischten Chor

und

Orgel

von

Ernst Fuchs-Schönbach

Op. 53

# Requiem

Requiem mit Kyrie

Ernst Fuchs-Schönbach, p. 53

Ruhig getragen (♩ = 58)

Sopran  
ALT

Tenor

Bass

Re - qui - em ae - ter - nam do - na

Re - qui - em ae - ter - nam do - na

Re - qui - em ae - ter - nam

Ruhig getragen (♩ = 58)

Orgel

Ped.

e - is, Do - mine: et lux, et lux per - pe - tua lu - ceat e - is.

- na eis, Domine: et lux, et lux per - pe - tua lu - ceat e - is.

e - is, Domine: et lux, et lux per - pe - tua lu - ceat e - is.

do na eis, Do - mine: et lux, et lux per - pe - tua lu - ceat e - is.

*piu mosso (1:??)* 25

*mf* *Te decet hymnus Deus in Sion,*

*mf* *Te decet hymnus Deus in Sion,*

*mf*

*et tibi red-*

*piu mosso (1:??)*

*mf*

*mp*

*ex-an di o-ra-ti-o-nem*

*f* *ex-an di o-ra-ti-o-nem*

*f* *ex-an di o-ra-ti-o-nem*

*f* *ex-an di o-ra-ti-o-nem*

*de-tur votum in Je-rusa-lem: ex-an di o-ra-ti-o-nem*

*mf*

me-am <sup>30</sup> ad te omnis ca-ro veni-et. *Tempo I*

me-am, ad te omnis ca-ro ve-ni-et. Re-qui-em ae-

me-am, ad te omnis ca-ro veni-et. Re-qui-

me-am, ad te omnis ca-ro veni-et.

*Tempo I*

Re-qui-em <sup>40</sup> ae-ternam do-na e-is, Domine: et lux, et

ter-nam, ae-ter-nam do-na e-is Domine: et lux,

ae-ter-nam do-na e-is Domine: et lux,

Re-qui-em ae-ter-nam dona eis Domine: et lux,

Handwritten musical score for a Kyrie, featuring vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Mäßig bewegt (♩. 78)". The lyrics are in Latin: "lux per-pe-tua lu-ceat e-is. Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son." The score includes dynamic markings such as *f*, *mf*, and *mp*. The piano part features a prominent bass line with a walking bass pattern. The vocal parts are written for a choir or soloist, with the Kyrie section featuring a melodic line in the soprano part.

**60**

Ky-rie e - lei-son, e - lei-son. rit. etwas bewegter (=80)

Ky-ri-e e-lei-son, e-lei-son.

son, e-lei-son, e-leison.

son, e-lei-son, e-lei-son. Chri-ste e

rit. etwas bewegter (=80)

Mam.

Handwritten musical score for "Christe eleison" in G major, Op. 10, No. 70. The score is for three voices (Soprano, Alto, Tenor) and a basso continuo. It features a 2/4 time signature and a key signature of one sharp (F#). The lyrics are "Christe eleison, eleison, eleison". The score includes various musical notations such as notes, rests, and dynamic markings like "mf".

*son.* *Chri - ste* *String.* *e lei* *rit.* **80** *a tempo* *son.*

*f* *Chri - ste* *e - lei - son.* *mp* *Kyrie*

*f* *Chri - ste* *e - lei - son.* *mp* *Kyrie* *mf* *e - lei -*

*f* *Chri - ste* *e - lei - son.*

*String.* *rit.* *a tempo*

*f* *Chri - ste* *e - lei - son.* *mp* *Kyrie*

*f* *Chri - ste* *e - lei - son.* *mp* *Kyrie* *mf* *e - lei -*

*f* *Chri - ste* *e - lei - son.*

*Kyrie* *Kyrie* *Kyrie* *Kyrie* *dim. e rit.* **90** *son.*

*f* *Kyrie* *Kyrie* *Kyrie* *Kyrie* *e - leison, e - lei - son, e - lei* *son.*

*mf* *e - lei - son, e - lei - son, Kyrie, Kyrie e - leison, e - leison, e - lei* *son.*

*mf* *son, Kyrie e leison, Kyrie, Kyrie e - leison, e - leison, e - lei* *son.*

*Kyrie e - lei - son, Kyrie, Kyrie e - leison, e - leison, e - lei* *son.*

*dim. e rit.*

*f* *Kyrie* *Kyrie* *Kyrie* *Kyrie* *e - leison, e - leison, e - lei* *son.*

*f* *Kyrie* *Kyrie* *Kyrie* *Kyrie* *e - leison, e - leison, e - lei* *son.*

*f* *Kyrie* *Kyrie* *Kyrie* *Kyrie* *e - leison, e - leison, e - lei* *son.*

*f* *Kyrie* *Kyrie* *Kyrie* *Kyrie* *e - leison, e - leison, e - lei* *son.*



# Graduale

Moderato (♩ = 60)

*mp*

Requiem ae-ternam dona eis Domine: et lux per-petua luceat e-is.

*mp*

Requiem ae-ternam dona eis Domine: et lux per-petua luceat e-is.

*mp*

*p dolce sem.*

*Red. Solo* 15

*mp Solo*

In me-moria ae-ter-na e-rit ju-stus: ab auditi-o-ne

In me-moria ae-ter-na e-rit ju-stus: ab auditi-

*mp*



25

chor non ti-mel-bit.

ua-la non ti-me- bit, non ti-me-bit.

o-ne ua-la non ti-me- bit, non ti-me-bit.

chor.

chor.

non ti-me-bit.

Ruhig getragen (♩=76)

Tractus

mf Solo

Ab-sol-ve, Domine, animas omnium fi-de-lium de — fum.

Ruhig getragen (♩=76)

mp

15

Piu mosso (1.92)

to - - rum ab omni vinculo de - licto - - rum.

gratia tua illis mecum ven - te,

20

more - antur e - va - dere ju - dicio ul - ti o - nis. Et

Chor

lu-cis ae-ter-nae bea-ti-tu-dine per-frui.

lu-cis ae-ter-nae bea-ti-tu-dine per-frui.

Sequenz

Mit kräftigem, ernstem Ausdruck (!-69)

Dies irae, dies illa, Solvet saeculum in fa-villa:

Dies irae, dies illa, Solvet saeculum in fa-villa: Teste Davidam Sibylla.

Mit kräftigem, ernstem Ausdruck (!-69)

*f non legato*

*Breit*

Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!

*Breit*

*marcato*

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are: "Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!". The piano accompaniment is in the bottom system, featuring a simple harmonic accompaniment. The tempo is marked "Breit" and the style is "marcato".

15

*f Solo*

*mp*

*mp*

Tuba mirum spargens sonum per se. pulchra regi- onum, coget omnes ante thronum.

The second system of the score consists of a tuba part and a piano accompaniment. The tuba part is in the top system, featuring a simple harmonic accompaniment. The piano accompaniment is in the bottom system, featuring a simple harmonic accompaniment. The tempo is marked "mp" and the style is "Solo".

String. e cresc. rit. Fließend 28

*ff* *ff* *ff*

Mors stupre-bit et natura, Cum resurget creatura, Indicanti resurrexura.

*p* Chor

String. e cresc. rit. Fließend

*ff* *ff* *ff*

*legato*

rit. Tempo I

in quo totum continetur, Unde mundus indicetur.

Indes ergo cum sedebit,

Indes ergo cum se-de-bit,

rit. Tempo I

*rit.* *fin. largo*

quidquid latet appa- rebat: Nil in- ultum remane- bit. quid sum mi- ser hunc die

quidquid latet appa- rebat: Nil in- ultum remane- bit. quid sum miser

*rit.* *fin. largo*

30

tu- rus? Quem pa- tro- num roga- tu- rus? Cum vir iustus sit se-

nus dictus rus? Quem pa- tro- num roga- tu- rus? Cum vir iustus

*rit.* *Breit* *ff* *40* *espressivo* *mf*

*cu-rus?* *Rex tre-men-dae ma-je-statis, qui sal-van-dos sal-vas*

*rit recu-rus?* *Rex tre-men-dae ma-je-statis, qui sal-van-dos sal-vas*

*ff*

*rit.* *Breit* *ff* *espressivo* *mp*

*gratias, Sal-va me, fons pi-e-ta-tis.*

*mp*

*mp* *Eliepsand* *50*

*gratias, Sal-va me, fons pi-e-ta-tis. Recordare Je-su pie, Quod sum, causa*

*mp*

*Eliepsand* *mp* *Man.*



*mp*

Handwritten musical score for the first system, featuring vocal and piano parts. The vocal line includes the lyrics: *Quasi me, se disti lassus: Redormisti, cruci passus*. The piano accompaniment includes the lyrics: *tuas vias: Ne me perdas il-la die.*

Handwritten musical score for the second system, featuring piano accompaniment. The piano part includes dynamic markings *f* and *mp*.

Handwritten musical score for the third system, featuring vocal and piano parts. The vocal line includes the lyrics: *Tantus labor non sit casus.* The piano accompaniment includes the dynamic marking *mf*.

*Juste iudex ul-ti-onis, Donum fax remissionis, Ante diem rati-*

Handwritten musical score for the fourth system, featuring piano accompaniment. The piano part includes dynamic markings *mf* and *p*.

60 Moderato, dolente

*p Solo* *mp* *mp*

Ingeniueo, tamquam reus: Culpa rubet vultus meus: Supplicanti parce De-

onis.

Moderato, dolente

*mp* *p* *mp*

Waring Hawesker

crescendo

*mp*

Qui Mariam absolviisti, Et latronem exaudiisti, Nihil quoque responde-

-ris.

crescendo

*p*

*mf* Fo

*Hi.* *Preces meae non sunt dignae: Sed tu bonus fac benigne, Ne per-enni cremer i-*

*mf*

*Preces meae non sunt dignae: Sed tu bonus fac benigne, Ne per-enni cremer i*

*mf*

*Red.*

*Tempo I* *f*

*que.* *Inter oves locum praesta, Et ab hostibus me re-questra,*

*f* *mf*

*Inter oves locum praesta, Et ab hostibus me re-questra, Sta-An-*

*f* *mf*

*que.*

*Tempo I*

*rit.*

*ff*

Confu-tatis maledictis, Flammi-acribus addictis: loca me cum benedi-

*ff*

ens in parte dextra. Confu-tatis male-dictis, Flammi-acribus addictis: loca me cum benedi-

*ff*

*rit.*

*mf*

*ff*

*Ando, flolend*

*p*

*crescendo*

ctis. ero sup-plex et accli-nis, Cor contri-tum quasi ci-nis:

ctis. ero sup-plex et accli-nis, Cor contri-tum quasi ci-

*crescendo*

*p*

*dim.* 95 *mp Solo molto espressivo*

*Gete curam mei fi-nis. lacrimosa di-es il-la,*

*nis. Gete curam mei finis. lacrimosa*

*dim.* *molto espressivo*

*Man.*

*Indi-candus*

*qua re-surget ex favilla, Indi-candus*

*Indi-candus*

*Solo*

*Indi-candus*

ho-mo reus. <sup>(100)</sup> rit. *Salvulus chor*

ho-mo reus. *Huic ergo parce Deus: Pi-e Je-su*

ho-mo reus. *Huic ergo parce Deus: Pi-e Je-su*

ho-mo reus. *Huic ergo parce Deus:*

*rit. Ped.*

Do-mi-ne, do-na e-is re-qui-em. *rit. pp*

Do-mi-ne, do-na e-is re-qui-em. *rit. pp*

*rit. pp*

Offertorium

Andante (♩ = 76)

*mf* *f*

Do-mine Je-su Chri-ste, Rex glori-ae, libera a-nimas

*mf* *f*

Do-mine Je-su Chri-ste, Rex glori-ae, libera a-nimas

*mf* *f*

Domine Je-su Chri-ste, Rex glori-ae, libera a-nimas

*mf* *f*

*Mann.* *P. Ped.*

*mf* *f* *p*

10  
de poe-nis

omnium fi-delium defunctorum de poenis in-fer-ni, et de pro-fundolacri-

*mf* *p*

omnium fi-de-lium defunctorum de poe-nis in-fer-ni, et de pro-fundolacri-

*mf* *p*

omnium fi-de-li-um defunctorum de poenis in-fer-ni, et de pro-fundolacri-

*mf*



*crescendo*

*mf*

ne ab-sor-beat e-as tar-ta-rus, ne ca-dant in ob-

*mf*

li-be-ra e-as de o-re le-onis, eas far-ta-rus, ne ca-dant in ob-

*mf*

li-be-ra e-as de o-re le-onis, ne ab-sor-beat eas tar-ta-rus, ne ca-dant in ob-

*crescendo*

*f* *Breit* *mf* *cresc.*

scu-rum: sed signi-ficet sanctus Micha-el reprae-sen-tet eas in lu-men san-ctum.

*mf*

scu-rum: sed signi-ficet sanctus Micha-el reprae-sen-tet eas in lu-men san-ctum.

*mf*

scu-rum: sed signi-ficet sanctus Micha-el reprae-sen-tet eas in lu-men san-ctum.

*Breit* *cresc.*

\* etwas bewegter

30 *mf* *rit.* *Fine*

*mp*  
*mf*  
*mf*  
*mf*

et semini e - jus.  
 quam olim Abrahamae promissi, et semini e - jus.  
 et semini e - jus.

\* etwas bewegter

et semini e - jus.

*mp*  
*mf*  
*mf*  
*mf*

*rit.*  
*Fine*

Eliopend

*mf*  
*mf*  
*mf*  
*mf*

Hostias et preces tibi Domine, laudis of-fer-rimus; tu susci-pe  
 Hostias et preces ti-bi Domine,  
 tu suscipe

Eliopend

*mf*  
*mf*  
*mf*  
*mf*

40

*mp* *p rit.*

pro ani - ma - bus illis, quarum ho - di - e me - mo - ri - am

pro ani - ma - bus illis, quarum ho - di - e me - mo - ri - am

*mp* *p*

*mp* *p* *rit.*

*mf a tempo cresc.* **50** *p*

facimus: fac e-as, fac e-as, Do - mine, de morte trans

facimus: fac e-as, fac e-as, Do - mine, de morte trans

*mf* *p*

*cresc.*

*mf*

Handwritten musical score for three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked *rit.* (ritardando). The lyrics are "i-re ad vi." and "fau." (faint). The bottom staff has the handwritten note "vom Zeichen bis FINE".

Handwritten musical score for two staves. The top staff is a vocal part, and the bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked *rit.* (ritardando). The bottom staff has the handwritten note "vom Zeichen bis FINE".

### Sanctus

Handwritten musical score for three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked *Feierlich getragen (♩ = 66)* and *crescendo*. The lyrics are "Sanctus" and "Sanctus, Sanctus". The bottom staff has the handwritten note "vom Zeichen bis FINE".

Handwritten musical score for two staves. The top staff is a vocal part, and the bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked *Feierlich getragen (♩ = 66)* and *crescendo*. The bottom staff has the handwritten note "vom Zeichen bis FINE".

San. — ctus Dominus Deus Sa-ba-oth. Pleni sunt  
 ctus, San — ctus Dominus Deus Sa-ba-oth. Pleni sunt caeli et  
 San — ctus, Dominus Deus Sa-ba-oth. Pleni sunt coe-li et

coe-li et terra beneest  
 terra, et ter-ra gloria tua. Ho-san-na  
 coeli et ter-ra gloria tua. Ho-san-na in ex-  
 terra, et ter-ra gloria tua. Ho-san-na in excel-

san - na in excelsis, ho - san - na in ex - cel -  
in - ex - cel - sis, ho - san - na in ex - cel -  
cel - sis, ho - san - na, ho - san - na  
- sis, ho - san - na, ho - san - na

Breit *rit.*  
sis, in excol sis, in excelsis.  
- sis, in ex - celsis, in excelsis, in excelsis.  
in excelsis, in ex - celsis, in excelsis, in excelsis.  
in excelsis, in ex - celsis, in ex - celsis, in excelsis.  
Breit *rit.*

# Benedictus

29

Innis borest (1. 100)

Be-ne-di

ctus, qui ve

Be-ne-di

Innis borest (1. 100)

ctus, qui ve

nit in no-mi

Man.

crescendo

Be-ne-di

ctus, qui venit in no

dim. e rit.

nit in no

mine Do-mini, qui venit in no

ctus, qui ve

nit in nomine Do-mini, qui venit in no



*Piu mosso*

ni. *mf* Hos an-na in ex-cel - sis, hos an -

ni. *mf* Ho - san -

ni. Hosanna in ex-cel - sis, ho -

ni. Ho -

*Piu mosso*

*mf*

*ped. #p*

*na, ho - san - na in ex-cel*

*na, ho - san - na in ex-cel - sis, ho -*

*san - na, ho - san - na in ex-cel*

*san - na, ho - san - na in ex-cel*

*String. e cresc.*

*dim. rit.*

Handwritten musical score for three voices and piano. The lyrics are: "sis, ex-cel-sis. sanna in ex-cel-sis. sis, in excel-sis. sis in ex-cel-sis." The score includes vocal staves and a piano accompaniment. Dynamics include *p* (piano) and *dim. rit.* (diminuendo and ritardando).

Agnus Dei

Grave (♩ = 52)

Handwritten musical score for three voices and piano. The lyrics are: "A-gnus De-i, qui A-gnus De-i, qui tollis pec-ca-ta mun-di." The score includes vocal staves and a piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Grave (♩ = 52)

Handwritten musical score for three voices and piano. The lyrics are: "A-gnus De-i, qui tollis pec-ca-ta mun-di." The score includes vocal staves and a piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The word "Ped." (Pedal) is written at the bottom left.

*tol- lis pec- cata mun- di:* *do- na e- is requi- am.*

*mf* *tol- lis pec- ca- ta mun- di:* *p* *do- na e- is requi- am.*

*qui tol- lis pec- cata mundi:* *p* *do- na e- is requi- am.*

*do- na e- is re- qui- am.*

*p*

*crescendo*

*mf* *A — gms De i, qui tol- lis pec- ca- ta*

*mp* *A — gms De i, qui tol- lis pec- ca- ta*

*p* *A — gms De i, qui tol- lis pec- ca- ta*

*crescendo*

*mp*

*diminuendo*

*ff* *pecca - ta mun - di: do - na*  
*ff* *lis, qui tol - lis pec - ca - ta, pec - ca - ta mundi: do - na e - is*  
*ff* *mun - di, pec - ca - ta, pec - ca - ta mundi: do - na e - is*  
*ff* *mun - di, pec - ca - ta, pec - ca - ta mundi: do - na e - is*

*diminuendo*

*e - is requiem.* 30 *A - - gnus De - i,*  
*re - qui - em.* *mf* *A - - gnus De - i,*  
*re - qui - em.* *mf* *A - gnus De - i,*  
*re - qui - em.* *mf* *A - gnus De - i, qui tol - lis pec -*

*molto diminuendo*

*A - gus De - i, qui tol - lis, qui tol-lis pec - ca - ta mun - di:*

*A - gus De - i, qui tol - lis pec - ca - ta mun - di:*

*A - gus De - i, qui tol - lis pec - ca - ta mun - di:*

*ca - ta mun - di, pec - ca - ta mun - di: do - na,*

*molto diminuendo*

*do - na e - is re - qui - em sempi - ter - nam.*

*do - na e - is re - qui - em sempi - ter - nam.*

*do - na, do - na e - is re - qui - em sempi - ter - nam.*

*dona, dona eis re - qui - em sempi - ter - nam.*

*do - na e - is re - qui - em sempi - ter - nam.*

*do - na e - is re - qui - em sempi - ter - nam.*

*do - na e - is re - qui - em sempi - ter - nam.*

*do - na e - is re - qui - em sempi - ter - nam.*

# Communion

35

*Ritardando (♩ = 80)*

Handwritten musical score for the first system of the Communion section. It consists of three staves. The top staff is for a vocal part (likely Soprano or Alto), the middle for another vocal part (likely Tenor or Bass), and the bottom for a piano accompaniment. The tempo is marked *Ritardando (♩ = 80)*. The lyrics are: "Lux ae-terna luceat eis Do-mine: Cum". The music is in G major (one sharp) and 4/4 time. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). There are slurs over the vocal lines and a crescendo hairpin over the piano accompaniment.

*Ritardando (♩ = 80)*

Handwritten musical score for the piano accompaniment of the second system. It consists of two staves (treble and bass clef). The tempo is marked *Ritardando (♩ = 80)*. The music is in G major and 4/4 time. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). There are slurs over the piano lines and a crescendo hairpin over the piano accompaniment.

Handwritten musical score for the third system of the Communion section. It consists of three staves. The top staff is for a vocal part, the middle for another vocal part, and the bottom for a piano accompaniment. The tempo is marked *Ritardando (♩ = 80)*. The lyrics are: "san-ctis An-nis in ae-ter-num: quia pi-us". The music is in G major and 4/4 time. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). There are slurs over the vocal lines and a crescendo hairpin over the piano accompaniment. A box containing the number "10" is present above the piano accompaniment.

Handwritten musical score for the piano accompaniment of the fourth system. It consists of two staves (treble and bass clef). The tempo is marked *Ritardando (♩ = 80)*. The music is in G major and 4/4 time. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). There are slurs over the piano lines and a crescendo hairpin over the piano accompaniment.

25

25

25

25

25

25



pe - tua lu - ceat e - is. *30* *Piu mosso*  
 pe - tu - a lu - ceat e - is. *mf* Cum san - tis tu - is in ae -  
 pe - tua lu - ceat e - is. *mf* Cum san - tis  
 pe - tua lu - ceat e - is. *Piu mosso*

*Piu mosso*

*sublig ausklingen*  
 ser - - - - - *mp* *p* *mp* *p* *mp*  
 tu - is in ae - ser - - - - - *mp* *p* *mp* *p* *mp*  
 - - - - - *mp* *p* *mp* *p* *mp*

*mp*

# Libera

Markant gemessen (♩ = 84)

de mor-te ae-ter-na in

*f* Libera me, Domine, de mor-te ae-terna in

*f* Libera me, Domine, de mor-te ae-ter-na

*f* de mor-te ae-terna

*f* di-e il-la tre-menda: quando coeli mo-<sup>70</sup> vendi sunt, mo-

*f* di-e il-la tre-menda: quando cas-li mo- vendi sunt, mo-

*f* in die il-la tre-menda: quando coeli mo- vendi sunt, mo-

*f* in die il-la tre-menda: quando coe-li mo- vendi sunt, mo-

*f*

*vendi sunt et terra:*

*vendi sunt et terra: dum ve - - nio iudicare saeculum pe-*

*vendi sunt et terra: dum ve - - nio iudi - care saeculum pe-*

*vendi sunt et terra:*

*Fine* *molto cresc.*

*i - guem. Tre - mens fa - ctus sum ego, et ti - meo, et*

*i - guem Tre - mens fa - ctus sum ego, et ti - meo,*

*Tre - mens fa - ctus sum ego, et*

*molto cresc.*

*Fine*

*crescendo* *rit.*

ti - meo, dum dis- cussio venerit, at- que ventura ira.

dum dis- cussio venerit, at- que ventura ira.

ti - meo, dum dis- cussio venerit, at- que ventura ira.

*f* *crescendo* *rit.*

*Tempo I* *rit.* *Breite. wuchtig!*

quando caeli mo- vendi sunt, mo- vendi sunt et terra:

quando cae- li mo- vendi sunt, mo- vendi sunt et terra:

quando caeli mo- vendi sunt, mo- vendi sunt et terra:

*f* *crescendo* *rit.*

*Tempo I* *rit.* *Breite. wuchtig!*

quando cae- li mo- vendi sunt, mo- vendi sunt et terra:

*f* *crescendo* *rit.*



Pulvis gestragon (1. 58)

40

Re - qui - em ae - ternam

Pulvis gestragon (1. 58)

50 dim.

- cen at e - is.  
lu - ceat e - is.  
- ce - at e - is.  
lu - ceat e - is.

*mp dim.*

Vom Anfang bis Fine